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KEN ADWICK X-RAY WAY TO MASTER GOLF

Michael Joseph

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primarily for those whose chief interest lies in archaeology. The *Ancient Civilization of Urartu* will appeal to a wider reading public, for though the text is compressed into just over 100 far from large pages, it succeeds in giving a much clearer picture both of the background against which Urartu must be examined, and also of its culture, history and wealth, than did the earlier volume.

Though Urartu's life span is shown to extend from c.824 to c.585 or its existence has until recently failed to attract the attention it deserves. The author provides an interesting account of the rediscovery of Urartu in his opening chapter, tracing it to the acquisition by the Hermitage Museum of Leningrad of 1859 of its first Urartian exhibits. First thought to be Assyrian, it was not correctly identified until 1871; as a result, six years later the British Museum sponsored the first scientific excavations to the south of the Urartian site, choosing Tarkakle at Van, in eastern Turkey for the purpose. The author charitably makes no reference to slipshod manner in which the work was conducted, though it may have been largely responsible for the lack of interest aroused by the excavations.

The Limbours' Hours

Les Très Riches Heures du Duc de Berry. Introduction by Jean Longnon and Raymond Cazelles, translated by Victoria Benedict. 28pp. and lacunilla plates. Thomas and Hudson, £12 12s.

Probably the *Très Riches Heures* is the only medieval illuminated manuscript at all familiar to the public with a vague general interest in art. There can be few who have not at least received a Christmas card of one of the full-page miniatures from the calendar with their magical landscapes of the Duc de Berry's favourite castles, so evocative of the most picturesque aspects of late medieval chivalry. In a way there is something a little paradoxical about this familiarity, for it is due entirely to reproductions. Very few people can have seen the originals. Even at the Musée Condé only reproductions are exhibited; and unless you are a world-famous paleographer and have previously made an appointment to view with Raymond Cazelles, the learned librarian of the museum, you are likely to leave Clamantly without having seen its most beautiful manuscript.

There have been dozens of reproductions of this famous manuscript produced since the beginning of the century but none of them, not even the admirable selection of colour plates that appeared in *Verre* between 1941 and 1943, can rival the one under review either in completeness or fidelity of colour. Indeed without the opportunity to compare it page by page with the original, something like perfection might have been claimed for the illustrations in this book; but a few doubts are raised by a careful reading of the accompanying text. Thus in their

introduction M. Longnon and M. Cazelles describe the cloak worn by the Bishop of Chartres in the "January" miniature as being purple, whereas it is manifestly red in the curious error opposite. The same error occurs over the miniature of the "Chronique of the Virgin" on folio 60v. Nevertheless, the standard of reproduction is very high indeed. Nowhere is there that earlier facsimile of a manuscript much of whose beauty resides in its minute particularity of observation.

When a manuscript is so famous as this one there is likely to be little new to write about it. Almost all the essential facts about its history were published by Durrieu as long ago as 1904. Since that time scholars have excavated a certain amount of biographical detail about the Limbours, the artists responsible for the greater part of the volume (it was left incomplete and finished seventy years later by Jean Colombe, probably in Savoy), and all this is summarized with intelligence and style by M. Longnon and M. Cazelles. The Limbours will presumably form one of the two principal subjects of *French Painting in the Time of Jean de Berry* (the other is likely to be the Rohan Master). When eventually that book appears we may perhaps expect some fresh and pertinent comments on this and the small handful of other manuscripts in the Limbours illuminated. Here, in his preface Professor Meiss merely points with great deftness to the most important features of the miniatures, especially, of course, the key role of the calendar and one or two other full-page miniatures in the painting. They introduced an entirely new note of realism which was not

to reappear until Peter Brueghel painted the Vienna "Seasons," 150 years later. They played an even more crucial role in this field than the Boucicaut Master's landscape miniatures in their development of atmospheric perspective and their careful observation of shadows and reflections. Nevertheless the Limbours must have been familiar with the Boucicaut Master's work, for the Virgin on folio 22v of the *Très Riches Heures* copies almost exactly the upper part of the miniature on folio 26v of the famous Jacquemart-André Hours.

One interesting suggestion is put forward very tentatively by the authors of the introduction. This is "some optical device, a dark room, with vertical, horizontal and transverse strings, through which they observed nature," and this achieved "the linear and proportional art of landscape." It would be interesting to have the views of some student of Camille on this, for he is on such optical devices as using just Venice, and a good deal of research has been devoted to tracing the precise visible results of this on the canvas.

It is difficult to think of any more attractive belated present for an art-loving or bibliographically inclined friend than this splendidly printed, well bound and cased, and relatively inexpensive volume. The French text has been neatly and smoothly translated by Veronica Benfield, though she mistakenly confers a well-deserved cardinal on an collector, who owns a splendid book of Hours illuminated in the workshop of the Limbours brothers.

It is this belief that underlies much of the most interest in this work. Mr. Blake is not primarily concerned with Caxton as a typographer; indeed he goes so far as to say that

it is not right to think of Caxton as a printer. He was the publisher and entrepreneur. He provided the capital, chose the books and distributed them, leaving the work of printing to others.

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The artist's exceptional ability in creating narrative scenes connects him again with Naples, where a number of texts, including such notable ones as Seneca's *Tragedies* and Apuleius's *Golden Ass*, were illustrated. The wider question of the genesis of such cycles in Europe from the late thirteenth and fourteenth centuries deserves more study. Another feature of the miniatures is their rather precious use of a colour landscape as setting for the figures which are small in scale. This is only rarely found in Naples. It becomes common in French manuscripts of c. 1400, but its origins in Italian fourteenth-century painting have not yet been properly traced. The great merit of the present facsimile is that it will provide additional material for the study of these and other problems.

Michael Ayton has expended into a short book (*Berlioz, a singular character*, 64pp. B.B.C. Publications, £2) the script of his television programme of the same name which was first shown in the year as part of the B.B.C.'s celebrations of the composer's centenary. Mr. Ayton's pocket introduction to Berlioz is characterized by the modest though penetrating empathy felt by the painter and sculptor for the composer. Many of the copious illustrations are paintings and drawings by Mr. Ayton of Berlioz and his

Another reason for thinking the main artist Hungarian is his eclecticism. Stylistic problems are rather than the fuller discussion of Ilona Berkovits in *Die ungarische Bilderchronik*, 1961, could not have been seen to have known Bolognese, French and, more doubtfully, Lombard illuminated manuscripts. This

Caxton's culture

N. F. BLAKE: *Caxton and His World*. 256pp. André Deutsch, £2 2s.

During the past few years Mr. Blake has been steadily publishing a series of articles concerned with various aspects of the life and work of Caxton, and this volume is a comprehensive study bringing together the results of his researches. It is to be welcomed, both for its intrinsic merit, and also because it is time that the pioneer work of William Blake, first published in two volumes in 1861-2, was replaced. Since then there have been many books and articles about Caxton's work (as a glance at Mr. Blake's admirable bibliography shows), but no one has made a successful attempt to reassess all this in the light of what has been learnt in the past hundred years.

It is the great merit of this new study that it is fully acquainted with what has been done, but takes nothing for granted. Mr. Blake looks at the evidence for himself, and is not afraid to admit that even after he has made an exhaustive examination of the relevant information concerning Caxton's early years, he is forced to conclude that the results are "meagre," just as he agrees that the brevity of his account of Caxton as a merchant and merchant adventurer is "occasioned by the paucity of sources." However, Mr. Blake does not feel that this lack of positive results is altogether disturbing. Even if there is no certainty about individual details of Caxton's life, he writes, "an examination of the evidence for his fifteenth century and this in its turn provides a useful basis from which to understand him and the contribution he made to fifteenth-century culture."

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Czech incunabula

GEORGE D. PAINTER and DALIBOR B. CHRASTEK: *Printing in Czechoslovakia in the 15th Century*. 40pp. Association Typographique Internationale, 21s.

It would surely not be fanciful to see in these incunabula a real manifestation of the Czech people's pride in their own language and culture, of their awareness of their identity and greatness as a nation, and of their struggle for liberty, independence, and freedom of conscience. These are qualities which five centuries ago, and are snatched with sympathy and admiration by the friends of Czechoslovakia in both West and East.

Typographers, in the west certainly will applaud these sentiments and the generous impulse that made the A.Typ.I. give them expression in this delightful little book. Preserved to its members and friends, the Czech translation by Mr. Chrástek and side-by-side with the English text makes it appropriate for the friends in that country or in exile from it.

Alas! It was in the early days that Czech independence and peculiarly nuanced, in typography as in all else; so it is not to be regretted that this book, for all that it promises five centuries, should be confined to one. Incumbent who could be better than Mr. George Painter, with Mr. Chrástek at his elbow and the resources of the British Museum

It is, therefore, a text of some importance, foreshadowing as it does what the experts at the B.M. will be able to tell us when they come to revising *Bohemian and Moravia* in their great work of cataloguing the

Metaphors of transparency and refraction

JOHN F. TORRANCE: *Theological Science*. 388pp. Oxford University Press, £4 4s.

One who reads this book, which is the first Collins Religion Book Award, can fail to be struck by the range and detail of its learning. Nor can we fail to recognize the deep Christian conviction which lies behind it. Says Professor Torrance: "I find the presence and

of God hearing upon my series of chapters. Mr. Blake says that I cannot but be convinced of his overwhelming reality and can be blamed for not being interested in such a phrase as "scientific" or set out a position of pleasants that Caxton was a businessman who needed a constant flow of books to keep his presses active, that he might make a living. He was a cautious entrepreneur, and was prepared to take the financial risk of being a pacemaker.

In a final chapter on "The Church and ourselves," Professor Torrance gives an informative account of his various assessments of Caxton's work from the sixteenth century onwards, estimating his achievement. Even a declining to allow any of his in the sixteenth century Church to be constructed reality beyond. But

As in theology the comparison becomes very intricate and blurred. For in theology it is a "fact beyond the range of ordinary facts" which is "primarily given," some "ultimately hard objective reality," logic and language are "to be

transparent media through which we apprehend the objectively given reality."

The given fact with which theology operates is God altering His Word and uttering Himself in His Word, the speaking and acting and redeeming God, who approaches us and so communicates, Himself to us that our knowledge of Him is constituted by His revealing of Himself, even though this does not happen to us except in a complex situation involving our cognition of the world around us and of ourselves along with it.

only want control by the object; it wants such control as provides us with self-guaranteeing criteria. Here, it would seem, theology and science fall utterly apart. Nor are the difficulties only those which surround the comparison. For at this point theological problems, beside, plainly for Professor Torrance the givenness is that of "justification by faith" in the context of a Reformation theology short of its contamination by Renaissance humanism and variations such as he would say are evident in Luther. But what now is a Roman Catholic claim to find the givenness of the Word in the Church? Professor Torrance would say "the element of objectivity in the tradition is subordinated to a massive subjectivity in the mind of the Church." What is difficult to see is first, how something which was given and so transparent was ever, and secondly, why we should take and some one particular theological explanation as the "given." For the same epistemology which leads Professor Torrance to claim a "givenness" about Reformation theology could equally well lead a Roman Catholic to claim Papal infallibility. Who is to judge?

At one point it looks as if natural theology will necessarily be edged

out by scientific theology and even by natural science, though how far Fernal's theorem can be used to give natural theology an extra push is a matter for speculation. At any rate, as Professor Torrance remarks, this is "an untheological, not a metaphysical, rejection of 'natural theology'." And "the reality of God presses upon us everywhere in nature." But, says Professor Torrance, "this 'natural knowledge' cannot be worked up into a 'natural theology'." The reason apparently being that in the natural knowledge "we operate with the very source of our attempt to reach and articulate ordered knowledge of Him on our own." But we need more than the metaphors of transparency and refraction to constitute a firm argument at this point. Indeed, in so far as the objects of science are like God in controlling their subject matter, it is not at all clear why natural theology, if what he calls out. Alternatively, if what he calls out, statements are necessarily mixed, we never have transparency without some refraction, then presumably there are never any completely transparent statements and we are back with our old question: where do we find it anywhere that theology which, like its object, is primarily given? Further, it is a sobering thought that some of the incidents of which the Christian can be most ashamed have occurred when men have believed that the Bible, or the Church, or a particular brand of theology had the authority of God himself and was "given" in that sense.

Professor Torrance often makes use of Wittgenstein's maxim that "we cannot produce a picture of the relation of a picture to that which is pictured." But while therefore in

use of Wittgenstein's maxim that "we cannot produce a picture of the relation of a picture to that which is pictured." But while therefore in

science, as in theology and all else, we necessarily presuppose a certain reliability about our language - and that is of course the important point which Professor Torrance is making throughout the book - where theology goes beyond science is to claim a reliability of an entirely different order, so different as to make us wonder how far the phrase "theological science" is helpful. While noting that "theology has some measure of overlap" with the natural sciences "and even more with the human sciences", he remarks that "its uniqueness means that it does not overlap very much with their kind of authority, and betrays itself when it seeks to acquire it". But does it overlap at all?

It sounds so sensible to say that both science and theology start from given factual reality and are controlled by it. But when we heat, and rightly, that the reality in the one case is unique and therefore utterly different from all else; that the control is different - in so far as the one case there is a word to be heard which surely cannot be compared (as Professor Torrance does, p. 182 footnote) for its epistemological status with what the scientist takes as his observations - we may well wonder what is left of the claim which represents the heart of the thesis. Why use the word "science" at all if all we are meaning is that a subject is scientific when it is "controlled by its object"?

Indeed, the irony is that Professor Torrance is claiming for theology a guarantee not entirely unlike that which was claimed for physics when it had the descriptive myth of the last century which, as we have seen, he rightly rejects.

That this theological approach should have an interest in the nat-

ral sciences is notable, and throughout the book we have a fascinating, not to say exciting range of the most unexpected references. At the same time, it is only fair to remark that the reader may often be puzzled at the use of some illustrations well outside their context. For instance, of Carnap's distinction between the formal and the material mode, and the use of Frege and Gödel in relation to paradoxes and their interpretation. But Professor Torrance has surely come as close to registering affinities between theology and science as anyone in the Reformation tradition is ever likely to come, and the fact that as we go closer to crucial issues the gap between the two becomes more evident is no two becomes more evident is no reflection whatever on Professor Torrance's learning or ingenuity. It rather illustrates the point that oil and water do not mix, but that sometimes fascinating emulsions can be produced.

It is Professor Torrance's claim that only when a man "is addressed by God and summoned to faithful and disciplined exercise of his reason in response to God's Word" will he avoid "the romantic irrationality and limited subjectivity with which so much present day theology is saturated". Yet can we not conceive of a different "theological science" which while acknowledging all the differences between theology and science which Professor Torrance rightly elucidates, yet still sees some similarities in so far as our convictions both about God and the universe may be expressed in discourse which is always at risk. On this view, it is not a matter of uniting vertical discourse and horizontal discourse, but of uniting vertical revelation and horizontal discourse in terms which we will always seek coherent expression of revelation without ever attaining adequacy or finality.

Water-baptism and baptism of the Spirit

KARL BARTH: *Church Dogmatics*. Volume IV: *The Doctrine of Reconciliation*. Part 4 (Fragment). Edited by G. W. Bromley and T. F. Torrance. Translated by G. W. Torrance. 226pp. Edinburgh: T. & T. Clark, £2.

COLM O'GRADY: *The Church in Catholic Theology: Dialogue with Karl Barth*. Volume Two. 388pp. Geoffrey Chapman, £3 3s.

It was a voluntary expression of human solidarity and commitment to God, which God honoured. It sets in train the series of events which finally issued in the baptism of the Spirit and it is participation in the baptism of the Spirit which prompts people to offer themselves for water-baptism.

This implies an understanding of the Spirit's working and a conscious act of commitment which make it inappropriate that water-baptism should be administered to infants. He works over the familiar biblical evidence to try to demonstrate that it nowhere justifies the practice and implies that only because the Christian has become a successful culture-reformer, Barth acknowledges that his position is very close to that of Zwingli. It is also very close. In light of many British Baptists, who are likely to read this treatise with great pleasure. Like the British Baptists, he undoubtedly makes a very impressive case, which has never been fully dealt with. Present baptismal practice in most churches obscures rather than expresses the existential character of faith and, with widespread conscious rejection of Christian belief, the custom of the baptism of infants, even the infants of believers, needs urgent re-examination. This has long been recognized by many people in many churches.

Yat, Barth's statement does not help us in that re-examination as much as it might because he has not done justice to the arguments on the other side. Like the Baptists, his approach appears to be excessively individualistic. The baptism of the Spirit was originally given, not to isolated individuals, but to the Christian community. The relation of the experience of the individual to the Church as a whole is very difficult to define precisely and the evangelist, when he expounds the meaning of what Jesus intended by submitting to the baptism of John,

submitting to the baptism of John,

had Barth's sympathetic treatment of it. Apart from anything else, it is only along the lines of such a statement that any hope of reaching Agreement between Protestant and Catholic teaching on what really happens in baptism can be found. That Barth did not attempt it is the more regrettable because Fr. O'Grady's *The Church in Catholic Theology* provides impressive evidence of the depth of Barth's influ-

ence on modern Catholic thinking about the Church. This is the second volume of an extremely thorough and sympathetic analysis which demonstrates how profound its effect was on the Second Vatican Council. Barth's fragment on baptism was not available when Fr. O'Grady's book was written. If it had been, he would doubt have felt that it added force to his criticism.

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Future of the priesthood

RUUD J. BUNNIK: *Priests for Tomorrow*. Translated by Franeau Wilma. 224pp. Irish University Press, £2 6s.

As might be expected, a study of the future of the Roman Catholic priesthood by a young professor in a Dutch seminary proves to be a radical criticism of past traditions and present assumptions. There are many reasons to account for the Dutch movement of Roman Catholic renewal - religious conservatives might use another term - and Dr. Bunnik's book reflects the lively pastoral concern that undoubtedly inspires them. Not that his book is merely a pragmatic approach to change, a desperate attempt to adapt old structures to meet the demands of a new world. He is a serious theologian, and none of his suggestions, however revolutionary they may seem to be, is without the support of a measured consideration of the Catholic tradition.

Dr. Bunnik has no difficulty in exposing the roots of the present crisis in the priesthood. Much that is happening can be traced to a dissatisfaction with structures and functions which are historical and cultural, in origin, but which have become, in the more difficult it becomes

context of an emerging Europe after Constantine. Many of the accepted features of priestly life in the West have lost their validity with the rise of an educated laity.

Priestly formation has been essentially monastic in emphasis, even though the majority of priests are necessarily involved in the secular world. Theological development has played its part, with its insistence on the single priesthood of Christ in which all the baptized have an active share. The priest is seen as essentially a minister of the service of others and in no sense superior to, or apart from, them.

In the light of this evolution, such questions as clerical celibacy, the obligation to leave the priesthood, the possibility of women priests, are on a new importance. They are carefully considered, and the distinction between what is inherent in the Christian tradition and what is a matter of discipline is clearly pointed out. But, like many secularizing theologians, Dr. Bunnik is too unsuspicious in his optimism. In his discussion of women priests, for instance, he points out the value of the experience of Reformed churches in the area of women's ministry. Without questioning the theological grounds of his enthusiasm, some could reasonably expect something to be said about the discipline of the priesthood.

pointing results so far - both in the actual recruitment of women ministers and in the place they hold in their respective churches.

Is this simply a matter of prejudice, or has it something to say about the complexity of the issue? The question is at least worth asking. It is a little ironic that Dr. Bunnik should be so severe on such upholders of the existing discipline of clerical celibacy as the present Pope while expressing a "quite unreserved acceptance" of many unproved assumptions about the effect of its abolition. Once more the question, not just the theological argument, is important though that is to ask whether selective criticism is really the best basis for arriving at the truth.

Dr. Bunnik has written a valuable book, which exposes very clearly the strains and stresses which at present are creating a serious crisis in the Roman Catholic Church. In his confidence in the Reformation, he is too unsuspicious in his optimism. In his discussion of women priests, for instance, he points out the value of the experience of Reformed churches in the area of women's ministry. Without questioning the theological grounds of his enthusiasm, some could reasonably expect something to be said about the discipline of the priesthood.

Hungarian records

The Hungarian Illuminated Chronicle. Chronica de Gestis Hungarorum. Edited by Dávid Dercsényi. 200pp and 148pp. lacunilla. Clematis Press £10 10s.

This is a good quality facsimile of an important manuscript at a reasonable price. The manuscript - formerly in Vienna, now in the National Széchényi Library, Budapest - has long been known and discussed but was not before reproduced in full. The colour, so far as can be judged without comparison with the original, is very good. The introduction by Dávid Dercsényi, Klára Csapodi-Gárdonyi and Ferenc Hervay, contains a detailed description of the illustrations and a discussion of the various aspects of the manuscript's history and importance. There is also a translation of the Latin text into English.

The text of the Hungarian chronicle is a compilation from various sources made, as its author states, in 1358. There are a number of later copies, one of which contains a conclusion not found in this manuscript. There are two

conflicting pieces of evidence to date the manuscript. On folio 1 in an initial "A" a man and woman kneel before St. Catherine. The two figures have been thought to be the daughter of Louis the Great, King of Hungary, Catherine, who was betrothed at the age of four in 1374 to Charles V of France, born in 1372. On the same page, however, is a portrait of Louis the Great, and the costs of arms in the lower margin do not indicate that of Poland, of which he became king in 1370. The authors consider that the manuscript must for this reason be before 1370, and probably a date in the early 1360s. Certainly it has all the appearance of the copy presented to the king. This leaves the representation of St. Louis' bad a special devotion to her. It should be noted that the *Secretra secretorum* certainly illuminated by the same artist (now Hertford College, Oxford, MS. 2) bears the arms of Poland, so that the artist was still working in 1370 or later.

That he was Hungarian has been argued on the basis of his knowledge of legendary episodes of Hungarian history, which he illustrates, though they are not mentioned in the text. Since he shows an exceptional knowledge of details of costume and heraldry, Dr. Dercsényi suggests that he may be the Nicholas, son of Hertul, mentioned in a document of 1352 as the court heraldic painter. The authors assume that only one artist was at work on the chronicle, but slight changes in style, for example at page 101, suggest that he may have had an assistant.

Another reason for thinking the main artist Hungarian is his eclecticism. Stylistic problems are rather than the fuller discussion of Ilona Berkovits in *Die ungarische Bilderchronik*, 1961, could not have been seen to have known Bolognese, French and, more doubtfully, Lombard illuminated manuscripts. This

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